Literature
2019–2020
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ART CREDITS

Front cover: Guidon de la Mère Folle (D86.1.8). Painted silk taffeta and paper, 78 x 74.5 cm. Mère Folle wearing robes in the signature colors of folly, a fool’s cowl, a crescent moon-shaped wimple, a long flowing scarf, and a Carnival mask. From Noah D. Guynn, Pure Filth (see page 10).

Shakespeare’s First Reader
The Paper Trails of Richard Stonley

Jason Scott-Warren

“Jason Scott-Warren presents us with a compelling portrait not just of one man but of a key moment in England’s literary past. Through a gradual accumulation of evidence, he creates a picture of early modern book culture that is richer, stranger, and more important than the possibility of pinning down who read Shakespeare first, or even how Shakespeare was received. A superb read, packed with gems.”—Helen Smith, University of York

Richard Stonley has all but vanished from history, but to his contemporaries he would have been an enviable figure. A clerk of the Exchequer for more than four decades under Mary Tudor and Elizabeth I, he rose from obscure origins to a life of opulence; his job, a secure bureaucratic post with a guaranteed income, was the kind of which many men dreamed. Vast sums of money passed through his hands, some of which he used to engage in moneylending and land speculation. He also bought books, lots of them, amassing one of the largest libraries in early modern London.

In 1597, all of this was brought to a halt when Stonley, aged around seventy-seven, was incarcerated in the Fleet Prison, convicted of embezzling the spectacular sum of £13,000 from the Exchequer. His property was sold off, and an inventory was made of his house on Aldersgate Street. This provides our most detailed guide to his lost library. By chance, we also have three handwritten volumes of accounts, in which he earlier itemized his spending on food, clothing, travel, and books. It is here that we learn that on June 12, 1593, he bought “the Venus & Adhonay per Shakspere”—the earliest known record of a purchase of Shakespeare’s first publication.

In Shakespeare’s First Reader, Jason Scott-Warren sets Stonley’s journals and inventories of goods alongside a wealth of archival evidence to put his life and library back together again. He shows how Stonley’s books were integral to the material worlds he inhabited and the social networks he formed with communities of merchants, printers, recusants, and spies. Through a combination of book history and biography, Shakespeare’s First Reader provides a compelling “bio-bibliography”—the story of how one early modern gentleman lived in and through his library.

Jason Scott-Warren is Reader in Early Modern Literature and Culture at the University of Cambridge and a fellow of Gonville and Caius College.

Material Texts
2019 | 344 pages | 6 x 9 | 43 illus.
ISBN 978-0-8122-5145-6 | Cloth | $45.00
Joshua Calhoun

“The Nature of the Page admirably draws our attention down to earth and to the plants and animals that live there. It will be welcomed by scholars in both ecocriticism and the material history of the book.”
—Ken Hiltner, University of California, Santa Barbara

In *The Nature of the Page*, Joshua Calhoun tells the story of handmade paper in Renaissance England and beyond. For most of the history of printing, paper was made primarily from recycled rags, so this is a story about using old clothes to tell new stories, about plants used to make clothes, and about plants that frustrated papermakers’ best attempts to replace scarce natural resources with abundant ones. Because plants, like humans, are susceptible to the ravages of time, it is also a story of corruption and the hope that we can preserve the things we love from decay.

Combining environmental and bibliographical research with deft literary analysis, Calhoun reveals how much we have left to discover in familiar texts. He describes the transformation of plant material into a sheet of paper, details how ecological availability or scarcity influenced literary output in the sixteenth and seventeenth centuries, and examines the impact of the various colors and qualities of paper on early modern reading practices. Through a discussion of sizing—the mixture used to coat the surface of paper so that ink would not blot into its fibers—he reveals a surprising textual interaction between animals and readers. He shows how we might read an indistinct stain on the page of an early modern book to better understand the mixed media surfaces on which readers, writers, and printers recorded and revised history. Lastly, Calhoun considers how early modern writers imagined paper decay and how modern scholars grapple with biodeterioration today.

Exploring the poetic interplay between human ideas and the plant, animal, and mineral forms through which they are mediated, *The Nature of the Page* prompts readers to reconsider the role of the natural world in everything from old books to new smartphones.

Joshua Calhoun is Associate Professor of English and a faculty affiliate in the Nelson Institute for Environmental Studies at the University of Wisconsin–Madison.

Material Texts
Jan 2020 | 288 pages | 7 x 10 | 30 illus.
ISBN 978-0-8122-5189-0 | Cloth | $55.00
“Smart and persuasive, The Prosthetic Tongue presents an authoritative contribution to our understanding of the relationship between the printing revolution and the emergence of national languages in the Renaissance. Its detailed and theoretically informed analysis deserves to be closely read, and its arguments engaged with seriously, by historians and literary scholars who deal with print and linguistics in this period.”

—Adrian Johns, University of Chicago

Of all the cultural “revolutions” brought about by the development of printing technology during the sixteenth century, perhaps the most remarkable but least understood is the purported rise of European vernacular languages. It is generally accepted that the invention of printing constitutes an event in the history of language that has profoundly shaped modernity, and yet the exact nature of this transformation—the mechanics of the event—has remained curiously unexamined.

In The Prosthetic Tongue, Katie Chenoweth explores the relationship between printing and the vernacular as it took shape in sixteenth-century France and charts the technological reinvention of French across a range of domains, from typography, orthography, and grammar to politics, pedagogy, and poetics. Under François I, the king known in his own time as the “Father of Letters,” both printing and vernacular language emerged as major cultural and political forces. Beginning in 1529, French underwent a remarkable transformation, as printers and writers began to reimagine their mother tongue as mechanically reproducible. The first accent marks appeared in French texts, the first French grammar books and dictionaries were published, phonetic spelling reforms were debated, modern Roman typefaces replaced gothic scripts, and French was codified as a legal idiom.

This was, Chenoweth argues, a veritable “new media” moment, in which the print medium served as the underlying material apparatus and conceptual framework for a revolutionary reinvention of the vernacular. Rather than tell the story of the origin of the modern French language, however, she seeks to destabilize this very notion of “origin” by situating the cultural formation of French in a scene of media technology and reproducibility. No less than the paper book issuing from sixteenth-century printing presses, the modern French language is a product of the age of mechanical reproduction.

Katie Chenoweth is Associate Professor of French at Princeton University and directs the Derrida’s Margins Project there. She is the director of the Bibliothèque Derrida collection at Éditions du Seuil in Paris.
Beginning with its establishment in the early 1830’s, the American Anti-Slavery Society (AASS) recognized the need to reach an increasingly segmented national audience. To do so, it produced a wide array of print, material, and visual media: almanacs and slave narratives, pincushions and gift books, broadsides and panoramas, sugar bowls and donations boxes. Building on the distinctive practices of British antislavery and Evangelical reform movements, the AASS utilized innovative packaging and strategies to market its cultural productions and developed a centralized distribution system to circulate them widely. In Selling Antislavery, Teresa A. Goddu shows how the AASS operated at the forefront of a new culture industry and, by framing its media as commodities, made antislavery sentiments an integral part of an emerging middle-class identity. She contends that, although the AASS’s dominance waned after 1840 as the organization splintered, it nevertheless created the first national mass market.

Goddu maps this extensive media culture, focusing in particular on the material produced by AASS in the decade of the 1830s. She considers how the dissemination of their texts, objects, and tactics was facilitated by the quasi-corporate and centralized character of the organization during this period and demonstrates how its institutional presence remained important to the larger movement as it progressed. Exploring antislavery’s vast media archive and explicating its messages, she emphasizes both the discursive and material aspects of antislavery’s appeal, providing a richly textured history of the movement through its artifacts and the modes of circulation it put into place.

Featuring more than 75 illustrations, Selling Antislavery offers a thorough case study of the role of reform movements in the rise of mass media and argues for abolition’s central importance to the rise and shaping of antebellum middle-class culture.

Teresa A. Goddu is Associate Professor of English and American Studies at Vanderbilt University and author of Gothic America: Narrative, History, and Nation.
“Samuel Fallon is a skilled and often revelatory close reader of literature who displays a remarkable familiarity with minor writers and publishers of late Elizabethan England. Capacious and ambitious in its scope, Paper Monsters is a distinctive and highly accomplished piece of literary criticism.”—Alan Stewart, Columbia University

In Paper Monsters, Samuel Fallon charts the striking rise, at the turn to the seventeenth century, of a new species of textual being: the serial, semifictional persona. When Thomas Nashe introduced his charismatic alter ego Pierce Penilesse in a 1592 text, he described the figure as a “paper monster,” not fashioned but “begotten” into something curiously like life. The next decade bore this description out, as Pierce took on a life of his own, inspiring other writers to insert him into their own works. And Pierce was hardly alone: such figures as the polemicist Martin Marprelate, the lovers Philisides and Astrophil, the shepherd-laureate Colin Clout, the prodigal wit Euphues, and, in an odd twist, the historical author Robert Greene all outgrew their fictional origins, moving from text to text and author to author, purporting to speak their own words, even surviving their creators’ deaths, and installing themselves in the process as agents at large in the real world of writing, publication, and reception.

In seeking to understand these “paper monsters” as a historically specific and rather short-lived phenomenon, Fallon looks to the rapid expansion of the London book trade in the years of their ascendancy. Personae were products of print, the medium that rendered them portable, free-floating figures. But they were also the central fictions of a burgeoning literary field: they embodied that field’s negotiations between manuscript and print, and they forged a new form of public, textual selfhood. Sustained by the appropriative rewritings they inspired, personae came to seem like autonomous citizens of the literary public. Fallon argues that their status as collective fictions, passed among writers, publishers, and readers, positioned personae as the animating figures of what we have come to call “print culture.”

Samuel Fallon teaches English at the State University of New York, Geneseo.
Available in Paperback

**Inventing Exoticism**

Geography, Globalism, and Europe’s Early Modern World

Benjamin Schmidt

Shortlisted for the Center for Eighteenth-Century Studies Kenshur Prize

“In its originality as a thesis, in its elegance of phrasing and conception, and in the erudition it embodies, Schmidt’s work serves as a profound investigation of its subject matter. . . . Anyone who wants to understand how our early modern forebears saw the world may expect to find pleasure and instruction herein.”—*Times Higher Education Supplement*

Lavishly illustrated and impressively interdisciplinary, *Inventing Exoticism* narrates a vital chapter in the history of European exoticism and Europe’s perception of its place in the world. It traces the production and consumption of early modern exotic imagery to elucidate processes of cultural mediation in an earlier age of empire.

**Benjamin Schmidt** is the Giovanni and Amne Costigan Endowed Professor of History at the University of Washington, Seattle, and author of several books, including the prize-winning *Innocence Abroad: The Dutch Imagination and the New World*.

Material Texts

2019 | 448 pages | 7 x 10 | 24 color, 179 b/w illus.
ISBN 978-0-8122-2450-4 | Paper | $45.00

Available in Paperback

** Recipes for Thought**

Knowledge and Taste in the Early Modern English Kitchen

Wendy Wall

“Wall brilliantly restores an unfamiliar version of early modern domesticity. [Her] achievement . . . is to light up this earlier period, when England was the most dynamic site of recipe publication in Europe.”—*London Review of Books*

Situated at the vital intersection of physiology, gastronomy, decorum, knowledge-production, and labor, recipes from the past allow us to understand the significant ways that kitchen work was an intellectual and creative enterprise.

**Wendy Wall** is director of the Kaplan Institute for the Humanities and Avalon Foundation Professor of the Humanities in the Department of English at Northwestern University. She is author of *The Imprint of Gender: Authorship and Publication in the English Renaissance* and *Staging Domesticity: Household Work and English Identity in Early Modern Drama*.

Material Texts

2019 | 328 pages | 6 x 9 | 52 illus.

6 Series: Material Texts
Symptomatic Subjects
Bodies, Medicine, and Causation in the Literature of Late Medieval England

Julie Orlemanski

"An exciting, accomplished, and dazzling book. Julie Orlemanski is reinventing the field of literature and medicine, making a signal contribution to the medical humanities while gifting the field of Middle English studies with a bracing series of new interpretations that will influence our readings of medieval and other literatures for many years to come.”—Bruce Holsinger, University of Virginia

In the period just prior to medicine’s modernity—before the rise of Renaissance anatomy, the centralized regulation of medical practice, and the valorization of scientific empiricism—England was the scene of a remarkable upsurge in medical writing. Between the arrival of the Black Death in 1348 and the emergence of printed English books a century and a quarter later, thousands of discrete medical texts were copied, translated, and composed, largely for readers outside universities. These widely varied texts shared a model of a universe crisscrossed with physical forces and a picture of the human body as a changeable, composite thing, tuned materially to the world’s vicissitudes. According to Julie Orlemanski, when writers like Geoffrey Chaucer, Robert Henryson, Thomas Hoccleve, and Margery Kempe drew on the discourse of phisik—the language of humors and complexions, leprous pustules and love sickness, regimen and pharmacopeia—they did so to chart new circuits of legibility between physiology and personhood.

Orlemanski explores the texts of her vernacular writers to show how they deployed the rich terminology of embodiment and its ailments to portray symptomatic figures who struggled to control both their bodies and the interpretations that gave their bodies meaning. As medical paradigms mingled with penitential, miraculous, and socially symbolic systems, these texts demanded that a growing number of readers negotiate the conflicting claims of material causation, intentional action, and divine power. Examining both the medical writings of late medieval England and the narrative and poetic works that responded to them, Symptomatic Subjects illuminates the period’s conflicts over who had the authority to construe bodily signs and what embodiment could be made to mean.

Julie Orlemanski teaches English at the University of Chicago.
In the late Middle Ages, Christian conversion could wash a black person’s skin white—or at least that is what happens when a black sultan converts to Christianity in the English romance King of Tars. In Black Metaphors, Cord J. Whitaker examines the rhetorical and theological moves through which blackness and whiteness became metaphors for sin and purity in the English and European Middle Ages—metaphors that guided the development of notions of race in the centuries that followed. From a modern perspective, moments like the sultan’s transformation present blackness and whiteness as opposites in which each condition is forever marked as a negative or positive attribute; medieval readers were instead encouraged to remember that things that are ostensibly and strikingly different are not so separate after all, but mutually construct one another. Indeed, Whitaker observes, for medieval scholars and writers, blackness and whiteness, and the sin and salvation they represent, were held in tension, forming a unified whole.

Whitaker asks not so much whether race mattered to the Middle Ages as how the Middle Ages matters to the study of race in our fraught times. Looking to the treatment of color and difference in works of rhetoric such as John of Garland’s Synonyma, as well as in a range of vernacular theological and imaginative texts, including Robert Manning’s Handlyng Synne, and such lesser known romances as The Turke and Sir Gawain, he illuminates the process by which one interpretation among many became established as the truth, and demonstrates how modern movements—from Black Lives Matter to the alt-right—are animated by the medieval origins of the black-white divide.

Cord J. Whitaker is Associate Professor of English at Wellesley College.
Bonds of Secrecy
Law, Spirituality, and the Literature of Concealment in Early Medieval England
Benjamin A. Saltzman

“Highly original, Bonds of Secrecy reveals something that has been hidden in plain sight throughout a wide variety of texts and makes a significant impact on our understanding of historical and narrative motivations. Benjamin A. Saltzman succeeds in clearing away presentist mental furniture to reveal what secrecy meant to Anglo-Saxons who understood it to be inseparable from divine omniscience.”—Leslie Lockett, The Ohio State University

What did it mean to keep a secret in early medieval England? It was a period during which the experience of secrecy was intensely bound to the belief that God knew all human secrets, yet the secrets of God remained unknowable to human beings. In Bonds of Secrecy, Benjamin A. Saltzman argues that this double-edged conception of secrecy and divinity profoundly affected the way believers acted and thought as subjects under the law, as the devout within monasteries, and as readers before books. One crucial way it did so was by forming an ethical relationship between the self and the world that was fundamentally different from its modern reflex. Whereas today the bearers of secrets might be judged for the consequences of their reticence or disclosure, Saltzman observes, in the early Middle Ages a person attempting to conceal a secret was judged for believing he or she could conceal it from God. In other words, to attempt to hide from God was to become ensnared in a serious sin, but to hide from the world while deliberately and humbly submitting to God’s constant observation was often a hallmark of spiritual virtue.

Looking to law codes and religious architecture, hagiographies and riddles, Bonds of Secrecy shows how legal and monastic institutions harnessed the pervasive and complex belief in God’s omniscience to produce an intense culture of scrutiny and a radical ethics of secrecy founded on the individual’s belief that nothing could be hidden from God. According to Saltzman, this ethics of secrecy not only informed early medieval notions of mental activity and ideas about the mind but also profoundly shaped the practices of literary interpretation in ways that can inform our own contemporary approaches to reading texts from the past.

Benjamin A. Saltzman teaches English at the University of Chicago.
Pure Filth
Ethics, Politics, and Religion in Early French Farce
Noah D. Guynn

“Employing a sensitive multilayered methodology comprised of literary close reading, contemporary theory, examination of material conditions of theater production and performance, and historical contextualization, Pure Filth successfully extracts us from the subversive versus conservative impasse that plagues scholarship on humor.” —Lisa Perfetti, Whitman College

As Noah D. Guynn observes, early French farce has been summarily dismissed as filth for centuries. Renaissance humanists, classical moralists, and Enlightenment philosophes belittled it as an embarrassing reminder of the vulgarity of medieval popular culture. Modern literary critics and theater historians often view it as comedy’s poor relation—trite, smutty pap that served to divert the masses and to inure them to lives of subservience. Yet, as Guynn demonstrates in his reexamination of the genre, the superficial crudeness and predictability of farce belie the complexities of its signifying and performance practices and the dynamic, contested nature of its field of reception. Pure Filth focuses on overlooked and occluded content in farce, arguing that apparently coarse jokes conceal finely drawn, and sometimes quite radical, perspectives on ethics, politics, and religion.

Engaging with cultural history, political anthropology, and critical, feminist, and queer theory, Guynn shows that farce does not pander to the rabble in order to cultivate acquiescence or curb dissent. Rather, it uses the tools of comic theater—parody and satire, imitation and exaggeration, cross-dressing and masquerade—to address the urgent issues its spectators faced in their everyday lives: economic inequality and authoritarian rule, social justice and ethical renewal, sacramental devotion and sacerdotal corruption, and heterosocial relations and household politics. Achieving its subtlest effects by employing the lewdest forms of humor, farce reveals that aspirations to purity, whether ethical, political, or religious, are inevitably mired in the very filth they repudiate.

Noah D. Guynn is Professor of French and Comparative Literature at the University of California, Davis.

The Middle Ages Series
2019 | 272 pages | 6 x 9 | 2 illus.
ISBN 978-0-8122-5168-5 | Cloth | $69.95
“Offering fresh insights and deftly incorporating a wide selection of apt modern scholarship and theory, History and the Written Word leads us to talk about the deep issues of collective identity and state formation.”—Nancy Partner, McGill University

Coming upon the text of a document such as a charter or a letter inserted into the fabric of a medieval chronicle and quoted in full or at length, modern readers might well assume that the chronicler is simply doing what good historians have always done—that is, citing his source as evidence. Such documentary insertions are not ubiquitous in medieval historiography, however, and are in fact particularly characteristic of the history-writing produced by the Angevins in England and Northern France in the later twelfth century.

In History and the Written Word, Henry Bainton puts these documentary gestures center stage in an attempt to understand what the chroniclers were doing historiographically, socially, and culturally when they transcribed a document into a work of history. Where earlier scholars who have looked at the phenomenon have explained this increased use of documents by considering the growing bureaucratic state and an increasing historiographical concern for documentary evidence, Bainton seeks to restitute these histories, together with their authors and users, within literate but sub-state networks of political power. Proposing a new category he designates “literate lordship” to describe the form of power with which documentary history-writing was especially concerned, he shows how important the vernacular was in recording the social lives of these literate lords and how they found it a particularly appropriate medium through which to record their roles in history.

Drawing on the perspectives of modern and medieval narratology, medieval multilingualism, and cultural memory, History and the Written Word argues that members of an administrative elite demonstrated their mastery of the rules of literate political behavior by producing and consuming history-writing and its documents.

Henry Bainton is Honorary Fellow in the Department of English and Related Literature at the University of York and teaches English literature in the Department for English, Germanic, and Romance Studies at the University of Copenhagen.
**Dead Voice**  
*Law, Philosophy, and Fiction in the Iberian Middle Ages*  
Jesús R. Velasco

"Bringing together a multitude of discourses with subtlety and deftness, Jesús R. Velasco undertakes a rare interpretation of the *Siete Partidas* and offers far-reaching and compelling conclusions."—Simone Pinet, Cornell University

Conceived and promulgated by Alfonso X, King of Castile and León (r. 1252–1282) and created by a workshop of lawyers, legal scholars, and others, the set of books known as the *Siete Partidas* is both a work of legal theory and a legislative document designed to offer practical guidelines for the rendering of legal decisions and the management of good governance. Yet for all its practical reach, which extended over centuries and as far as the Spanish New World, it is an unusual text, argues Jesús R. Velasco, one that introduces canon and ecclesiastical law in the vernacular for explicitly secular purposes, that embraces intellectual disciplines and fictional techniques that normally lie outside legal science, and that cultivates rather than shuns perplexity.

In *Dead Voice*, Velasco analyzes the process of the *Siete Partidas*’s codification and the ways in which different cultural, religious, and legal traditions that existed on the Iberian peninsula during the Middle Ages were combined in its innovative construction. In particular, he pays special attention to the concept of “dead voice,” the art of writing the law in the vernacular of its clients as well as in the language of legal professionals. He offers an integrated reading of the *Siete Partidas*, exploring such matters as the production, transmission, and control of the material text; the collaboration between sovereignty and jurisdiction to define the environment where law applies; a rare legislation of friendship; and the use of legislation to characterize the people as “the soul of the kingdom,” endowed with the responsibility of judging the stability of the political space.

Presenting case studies beyond the *Siete Partidas* that demonstrate the incorporation of philosophical and fictional elements in the construction of law, Velasco reveals the legal processes that configured novel definitions of a subject and a people.

Jesús R. Velasco has taught at the University of California, Berkeley, Columbia University, and Yale University, and is author of *Order and Chivalry: Knighthood and Citizenship in Late Medieval Castile*, also available from the University of Pennsylvania Press.

**The Middle Ages Series**  
Jan 2020 | 256 pages | 6 x 9  
ISBN 978-0-8122-5186-9 | Cloth | $69.95
New in Paperback

Making Love in the Twelfth Century
“Letters of Two Lovers” in Context

A new translation with commentary by Barbara Newman

“Newman is not only a prominent expert on Abelard and Heloise but also a brilliant translator. Her English is sparkling and elegant.” — *Times Literary Supplement*

Nine hundred years ago in Paris, a teacher and his brilliant female student fell in love and chronicled their affair in a passionate correspondence. Their 116 surviving letters, some whole and some fragmentary, are composed in eloquent, highly rhetorical Latin. Can this collection be the previously lost love letters of Abelard and Heloise? And even if not, what does it tell us about the lived experience of love in the twelfth century?

Barbara Newman is John Evans Professor of Latin Language and Literature at Northwestern University. She is author and editor of many books, including *God and the Goddesses: Vision, Poetry, and Belief in the Middle Ages* and *From Virile Woman to WomanChrist: Studies in Medieval Religion and Literature*. Both are available from the University of Pennsylvania Press.

The Middle Ages Series
Apr 2020 | 392 pages | 6 x 9
ISBN 978-0-8122-2466-5 | Paper | $27.50

New in Paperback

From Eden to Eternity
Creations of Paradise in the Later Middle Ages

Alastair Minnis

“I could not put this book down. From start to finish this is a wonderfully engaging study of how biblical accounts of Eden and eternity furnished early writers and artists with an extraordinarily capacious space through which to think and to argue. Combining the deepest erudition with lively discussion, Alastair Minnis opens up a compelling area of medieval scholarship.” — *The Spenser Review*

In *From Eden to Eternity*, Alastair Minnis argues that Eden afforded an extraordinary amount of creative space to late medieval theologians, painters, and poets as they tried to understand the place that God had deemed worthy of the creature made in His image.

Alastair Minnis is Douglas Tracy Smith Professor Emeritus of English at Yale University and author of *Fallible Authors: Chaucer’s Pardoner and Wife of Bath* and *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages*, both available from the University of Pennsylvania Press.

The Middle Ages Series
Apr 2020 | 384 pages | 6 x 9 | 32 color illus.
The Matter of Virtue
Women’s Ethical Action from Chaucer to Shakespeare

Holly A. Crocker

“Attending to the full premodern meaning of virtue as well as to recent feminist philosophy, Holly A. Crocker offers an essential new account of ethical life legible in English texts written during the period of transition from late medieval to early modern. The Matter of Virtue is a timely intervention in the history of literary reading that helps us rethink the gendered ecologies of ethics and virtue.”—Patricia Clare Ingham, University of Indiana, Bloomington

If material bodies have inherent, animating powers—or virtues, in the premodern sense—then those bodies typically and most insistently associated in the premodern period with matter—namely, women—cannot be inert and therefore incapable of ethical action, Holly Crocker contends. In The Matter of Virtue, Crocker argues that one idea of what it means to be human—a conception of humanity that includes vulnerability, endurance, and openness to others—emerges when we consider virtue in relation to modes of ethical action available to premodern women. While a misogynistic tradition of virtue ethics, from antiquity to the early modern period, largely cast a skeptical or dismissive eye on women, Crocker seeks to explore what happened when poets thought about the material body not as a tool of an empowered agent whose cultural supremacy was guaranteed by prevailing social structures but rather as something fragile and open, subject but also connected to others.

After an introduction that analyzes Hamlet to establish a premodern tradition of material virtue, Part I investigates how retellings of the demise of the title female character in Chaucer’s Troilus and Criseyde, Henryson’s Testament of Cresseid, and Shakespeare’s Troilus and Cressida among other texts structure a poetic debate over the potential for women’s ethical action in a world dominated by masculine violence. Part II turns to narratives of female sanctity and feminine perfection, including ones by Chaucer, Bokenham, and Capgrave, to investigate grace, beauty, and intelligence as sources of women’s ethical action. In Part III, Crocker examines a tension between women’s virtues and household structures, paying particular attention to English Griselda- and shrew-literatures, including Shakespeare’s Taming of the Shrew. She concludes by looking at Chaucer’s Legend of Good Women to consider alternative forms of virtuous behavior for women as well as men.

Holly A. Crocker is Professor of English Language and Literature at the University of South Carolina and author of Chaucer’s Visions of Manhood.

2019 | 360 pages | 6 x 9 | 11 illus.
ISBN 978-0-8122-5141-8 | Cloth | $89.95
Subjects of Advice
Drama and Counsel from More to Shakespeare

Ivan Lupić

“Looking beyond the canonical Renaissance and its texts, Ivan Lupić offers readers a rich and subtle understanding of the nature of counsel in the period, as both a political and a cultural experience. Subjects of Advice is a valuable and welcome addition to the field of early modern studies.”—Greg Walker, University of Edinburgh

In Subjects of Advice, Ivan Lupić uncovers the rich interconnectedness of dramatic art and the culture of counsel in the early modern period. While counsel was an important form of practical knowledge, with concrete political consequences, it was also an ingrained cultural habit, a feature of obligatory mental, moral, and political hygiene. To be a Renaissance subject, Lupić claims, one had to reckon with the advice of others. Lupić examines this reckoning in a variety of sixteenth-century dramatic contexts. The result is an original account of the foundational role that counsel played in the development of Renaissance drama.

Lupić begins by considering the figure of Thomas More, whose influential argument about counsel as a form of performance in Utopia set the agenda for the entire century. Resisting linear narratives and recovering, instead, the simultaneity of radically different kinds of dramatic experience, he shows the vitality of later dramatic engagements with More’s legacy through an analysis of the moral interlude staged within Sir Thomas More, a play possibly coauthored by Shakespeare. More also helps explain the complex use of counsel in Senecan drama, from the neo-Latin plays of George Buchanan, discussed in connection with Buchanan’s political writings, to the historical tragedies of the mid-sixteenth century.

If tyranny and exemplarity are the keywords for early Elizabethan drama of counsel, for the plays of Christopher Marlowe it is friendship. Lupić considers Marlowe’s interest in friendship and counsel, most notably in Edward II, alongside earlier dramatic treatments, thus exposing the pervasive fantasy of the ideal counselor as another self. Subjects of Advice concludes by placing King Lear in relation to its dramatic sources to demonstrate Shakespeare’s deliberate dispersal of counsel throughout his play. Counsel’s customary link to plain and fearless speech becomes in Shakespeare’s hands a powerful instrument of poetic and dramatic expression.

Ivan Lupić teaches English at Stanford University.

Published in cooperation with the Folger Shakespeare Library
2019 | 260 pages | 6 x 9 | 1 illus.
ISBN 978-0-8122-5160-9 | Cloth | $59.95
“One of the achievements of [Cook’s] book is that it outlines the chronology of the developing Chaucer tradition while managing at the same time to differentiate its various elements with telling reference to printed and manuscript sources . . . Cook’s survey of the early centuries of Chaucer reception gives a powerful sense of the ways in which he was co-opted in various conceptualizations of nation, language, faith and history.”—Times Literary Supplement

Between 1532 and 1602, the works of Geoffrey Chaucer were published in no less than six folio editions. These were, in fact, the largest books of poetry produced in sixteenth-century England, and they significantly shaped the perceptions of Chaucer that would hold sway for centuries to come. But it is the stories behind these editions that are the focus of Megan L. Cook’s interest in The Poet and the Antiquaries. She explores how antiquarians—historians, lexicographers, religious polemics, and other readers with a professional, but not necessarily literary, interest in the English past—played an indispensable role in making Chaucer a figure of lasting literary and cultural importance.

After establishing the antiquarian involvement in the publication of the folio editions, Cook offers a series of case studies that discuss Chaucer and his works in relation to specific sixteenth-century discourses about the past. She turns to early accounts of Chaucer’s biography to show how important they were in constructing the poet as a figure whose life and works could be known, understood, and valued by later readers. She considers the claims made about Chaucer’s religious views, especially the assertions that he was a proto-Protestant, and the effects they had on shaping his canon. Looking at early modern views on Chaucerian language, she illustrates how complicated the relations between past and present forms of English were thought to be. Finally, she demonstrates the ways in which antiquarian readers applied knowledge from other areas of scholarship to their reading of Middle English texts.

Linking Chaucer’s exceptional standing in the poetic canon with his role as a symbol of linguistic and national identity, The Poet and the Antiquaries demonstrates how and why Chaucer became not only the first English author to become a subject of historical inquiry but also a crucial figure for conceptualizing the medieval in early modern England.

Megan L. Cook teaches English at Colby College.
Early Modern Histories of Time
The Periodizations of Sixteenth- and Seventeenth-Century England

Edited by Kristen Poole and Owen Williams

“Early Modern Histories of Time is a tremendously exciting and genuinely multidisciplinary collection of essays by historically engaged literary scholars juxtaposed with excellent contributions from political, religious, and archaeological historians.”—Evelyn Tribble, University of Connecticut

Early Modern Histories of Time examines how a range of chronological modes intrinsic to the sixteenth and seventeenth centuries shaped the thought-worlds of those living during this time and explores how these temporally indigenous models can productively influence our own working concepts of historical period. This innovative approach thus moves beyond debates about where we should divide linear time (and what to call the ensuing segments) to reconsider the very concept of “period.” Bringing together an eminent cast of literary scholars and historians, the volume develops productive historical models by drawing on the very texts and cultural contexts that are their objects of study. What happens to the idea of “period” when English literature is properly placed within the dynamic currents of pan-European literary phenomena? How might we think of historical period through the palimpsested nature of buildings, through the religious concept of the secular, through the demographic model of the life cycle, even through the repetitive labor of laundering? From theology to material culture to the temporal constructions of Shakespeare, and from the politics of space to the poetics of typology, the essays in this volume take up diverse, complex models of sixteenth- and seventeenth-century temporality and contemplate their current relevance for our own ideas of history. The volume thus embraces the ambiguity inherent in the word “contemporary,” moving between our subjects’ sense of self-emplacement and the historiographical need to address the questions and concerns that affect us today.

Contributors: Douglas Bruster, Euan Cameron, Heather Dubrow, Kate Giles, Tim Harris, Natasha Korda, Julia Reinhard Lupton, Kristen Poole, Ethan H. Shagan, James Simpson, Nigel Smith, Mihoko Suzuki, Gordon Teskey, Julianne Werlin, Owen Williams, Steven N. Zwicker.

Kristen Poole is the Blue and Gold Distinguished Professor of English Renaissance Literature at the University of Delaware. Her previous books include Supernatural Environments in Shakespeare's England and Radical Religion from Shakespeare to Milton: Figures of Nonconformity in Early Modern England.

Owen Williams is Associate Director for Scholarly Programs, Folger Institute, Folger Shakespeare Library.

Published in cooperation with the Folger Shakespeare Library
2019 | 376 pages | 6 x 9
ISBN 978-0-8122-5152-4 | Cloth | $79.95
Digging the Past
How and Why to Imagine Seventeenth-Century Agriculture
Frances E. Dolan

“Frances E. Dolan shows not only how and why seventeenth-century agriculture worked or was imagined but how and why we should concern ourselves with such historical studies in the face of pressing current issues. Her writing is memorably wry and witty, eloquent and passionate, and always marked by clarity. She makes us welcome the difficult task of thinking harder about everything from plows to manure—and not as odd or quaint digressions, but as things surprisingly central to early modern and current conceptions of culture.”—Leah Knight, author of Reading Green in Early Modern England

Have we altered our ecosystems beyond what is acceptable or sustainable? That we ask such a question today—and that we increasingly answer it in the affirmative—is not surprising. But even in the seventeenth century, Frances E. Dolan contends, some writers and thinkers voiced their reservations, both moral and environmental, about a philosophy of improvement that rationalized massive changes in land use and tenures. The bold suggestion that fallen humans might rebuild their own paradise and improve upon nature provoked anxious theological debate. Some asked if there were limits to human dominion. Radical groups such as the Diggers and Levelers drew attention to those excluded or exploited by “improvement.” Yet despite these reservations, in prospect and retrospect, the seventeenth century was a watershed moment in the history of alternative agriculture and in the formation of practices that would lead toward the industrialization of agriculture.

Building on and connecting histories of food and work, literary criticism of the pastoral and georgic, histories of elite and vernacular science, and histories of reading and writing practices, among other areas of inquiry, Digging the Past offers fine-grained case studies of projects heralded as innovations in the seventeenth century: composting and soil amendment, local food, natural wine, and hedgerows. Dolan analyzes the stories seventeenth-century writers told one another in letters, diaries, and notebooks, in huge botanical catalogs and flimsy pamphlets, in plays, poems, and how-to guides, in adages and epics. She digs deeply to assess precisely how and with what effects key terms, figurations, and stories galvanized early modern imaginations and reappear, often unrecognized, on the websites and in the tour scripts of farms and vineyards today.

Frances E. Dolan is Distinguished Professor of English at the University of California, Davis. She is author of numerous books, including True Relations: Reading, Literature, and Evidence in Seventeenth-Century England and Marriage and Violence: The Early Modern Legacy, both available from the University of Pennsylvania Press.
Early Modern Aristotle
On the Making and Unmaking of Authority
Eva Del Soldato

“Early Modern Aristotle admirably demonstrates the pervasive role of Aristotelian authority in the period’s philosophical, intellectual, religious, and literary disputes. Offering a comprehensive account of previously examined elements along with an abundance of new materials, the book is a substantial and original contribution to our understanding of a notable feature of early modern thinking.”—Jill Kraye, University of London

In his *Nicomachean Ethics*, Aristotle affirms that despite his friendship with Plato, he was a better friend of the truth. With this statement, he rejected his teacher’s authority, implying that the pursuit of philosophy does not entail any such obedience. Yet over the centuries Aristotle himself became the authority par excellence in the Western world, and even notorious anti-Aristotelians such as Galileo Galilei preferred to keep him as a friend rather than to contradict him openly. In *Early Modern Aristotle*, Eva Del Soldato contends that, because the authority of Aristotle—like that of any other ancient, including Plato—was a construct, it could be tailored and customized to serve agendas that were often in direct contrast to one another, at times even in open conflict with the very tenets of Peripatetic philosophy.

Arguing that recourse to the principle of authority was not merely an instrument for inculcating minds with an immutable body of knowledge, Del Soldato investigates the ways in which the authority of Aristotle was exploited in a variety of contexts. The stories the five chapters tell often develop along the same chronological lines, and reveal consistent diachronic and synchronic patterns. Each focuses on strategies of negotiation, integration and rejection of Aristotle, considering both macro-phenomena, such as the philosophical genre of the *comparatio* (that is a comparison of Aristotle and Plato’s lives and doctrines), and smaller-scale receptions, such as the circulation of legends, anecdotes, fictions, and rhetorical tropes (“if Aristotle were alive . . .”), all featuring Aristotle as their protagonist. Through the analysis of surprisingly neglected episodes in intellectual history, *Early Modern Aristotle* traces how the authority of the ancient philosopher—constantly manipulated and negotiated—shaped philosophical and scientific debate in Europe from the fifteenth century until the dawn of Enlightenment.

Eva Del Soldato teaches Romance Languages at the University of Pennsylvania.

Apr 2020 | 320 pages | 6 x 9 | 6 illus.
ISBN 978-0-8122-5196-8 | Cloth | $55.00
The Early Modern Travels of Manchu
A Script and Its Study in East Asia and Europe

Mårten Söderblom Saarela

“In ranging widely across China, Korea, Japan, Russia, and western Europe, from the seventeenth to the end of the eighteenth century, The Early Modern Travels of Manchu demonstrates convincingly that a form of global philology connected the early modern world.”—Peter C. Perdue, Yale University

In 1644, the Qing invaded China. As part of their state-building project, the language of Manchu was written down and for the next two and a half centuries, Manchu was the language of state in one of the early modern world’s great powers. Its prominence and novelty attracted the interest of not only Chinese literati but also foreign scholars. Yet scholars in Europe and Japan, and occasionally even within China itself, were compelled to study the language without access to a native speaker. Jesuit missionaries in Beijing sent Chinese books on Manchu to Europe, where scholars struggled to make it alphabetic and compatible with Western pedagogy and printing technology. In southern China, meanwhile, an isolated phonologist with access to Jesuit books relied on expositions of the Roman alphabet to make sense of the Manchu script. When Chinese textbooks and dictionaries of Manchu eventually reached Japan, scholars there used their knowledge of Dutch to understand Manchu.

In The Early Modern Travels of Manchu, Mårten Söderblom Saarela shows how—through observation, inference, and reference to received ideas on language and writing—intellectuals in southern China, Russia, France, Chosŏn Korea, and Tokugawa Japan deciphered the Manchu script and the uses to which it was put: recording sounds and arranging words. Söderblom Saarela focuses on people outside the Qing domain who had little interaction with Manchu speakers but who took an interest in the strange, new language of a rising world power. By exploring their first encounters with Manchu, he argues that their shared preoccupation with the script—the medium rather than the message—was intimately related to the globalization of the early modern period.

Mårten Söderblom Saarela is an assistant research fellow at the Institute of Modern History, Academia Sinica, Taiwan.

Encounters with Asia
Apr 2020 | 288 pages | 6 x 9 | 6 illus.
ISBN 978-0-8122-5207-1 | Cloth | $69.95
How to Be Depressed

George Scialabba

“Intentionally or not, this book is a devastating critique of psychiatry. At its center is a brilliant man struggling for decades with intractable depression. While he writhes in agony, his therapists toss out sometimes contradictory diagnoses, try every possible drug, and compulsively recalibrate dosages. But year in and year out, their patient’s actual experience continues to elude them. Still, I finished How To Be Depressed with hope that psychiatry can change—if its practitioners are willing to listen, really listen, to patients like Scialabba.”—Barbara Ehrenreich, author of Natural Causes

George Scialabba is a prolific critic and essayist known for his incisive, wide-ranging commentary on literature, philosophy, religion, and politics. He is also, like millions of others, a lifelong sufferer from clinical depression. In How to Be Depressed, Scialabba presents an edited selection of his mental health records spanning decades of treatment, framed by an introduction and an interview with renowned podcaster Christopher Lydon. The book also includes a wry and ruminative collection of “tips for the depressed,” organized into something like a glossary of terms—among which are the names of numerous medications he has tried or researched over the years. Together, these texts form an unusual, searching, and poignant hybrid of essay and memoir, inviting readers into the hospital and the therapy office as Scialabba and his caregivers try to make sense of this baffling disease.

In Scialabba’s view, clinical depression amounts to an “utter waste.” Unlike heart surgery or a broken leg, there is no relaxing convalescence and nothing to be learned (except, perhaps, who your friends are). It leaves you weakened and bewildered, unsure why you got sick or how you got well, praying that it never happens again but certain that it will. Scialabba documents his own struggles and draws from them insights that may prove useful to fellow-sufferers and general readers alike. In the place of dispensable banalities—“Hold on,” “You will feel better,” and so on—he offers an account of how it’s been for him, in the hope that doing so might prove helpful to others.

George Scialabba is an essayist and literary critic whose work has appeared in The New Yorker, The Nation, The New Republic, The Baffler, The Boston Globe, Dissent, and many other journals. His writings have been collected in five volumes: Slouching Toward Utopia, Low Dishonest Decades, For the Republic, The Modern Predicament, and What Are Intellectuals Good For?

Mar 2020 | 224 pages | 5 1/2 x 8 1/2
ISBN 978-0-8122-5201-9 | Cloth | $27.50
The Practice of Citizenship
Black Politics and Print Culture in the Early United States

Derrick R. Spires

“Derrick R. Spires orchestrates insightful readings of both the most important and underutilized touchstones in early Black print studies like a master conductor. By having an array of early Black authors, events, and exchanges in play together and by amplifying how early Black writers and communities created, enlivened, and sustained collective advocacy, Spires’s work is poised to significantly expand the canon of nineteenth-century texts scholars write about and teach. *The Practice of Citizenship* is a considerable achievement.”—P. Gabrielle Foreman, University of Delaware

In the years between the American Revolution and the U.S. Civil War, as legal and cultural understandings of citizenship became more racially restrictive, black writers articulated an expansive, practice-based theory of citizenship. Grounded in political participation, mutual aid, critique and revolution, and the myriad daily interactions between people living in the same spaces, citizenship, they argued, is not defined by who one is but, rather, by what one does.

In *The Practice of Citizenship*, Derrick R. Spires examines the parallel development of early black print culture and legal and cultural understandings of U.S. citizenship, beginning in 1787, with the framing of the federal Constitution and the founding of the Free African Society by Absalom Jones and Richard Allen, and ending in 1861, with the onset of the Civil War. Between these two points he recovers understudied figures such as William J. Wilson, whose 1859 “Afric-American Picture Gallery” appeared in seven installments in *The Anglo-African Magazine*, and the physician, abolitionist, and essayist James McCune Smith. He places texts such as the proceedings of black state conventions alongside considerations of canonical figures such as Frances Ellen Watkins Harper and Frederick Douglass.

Reading black print culture as a space where citizenship was both theorized and practiced, Spires reveals the degree to which concepts of black citizenship emerged through a highly creative and diverse community of letters, not easily reducible to representative figures or genres. From petitions to Congress to Frances Harper’s parlor fiction, black writers framed citizenship both explicitly and implicitly, the book demonstrates, not simply as a response to white supremacy but as a matter of course in the shaping of their own communities and in meeting their own political, social, and cultural needs.

Derrick R. Spires is Associate Professor of English at Cornell University.

Jan 2019 | 368 pages | 6 x 9 | 10 illus.
ISBN 978-0-8122-5080-0 | Cloth | $49.95
Concord, Massachusetts, has long been heralded as the birthplace of American liberty and American letters. It was here that the first military engagement of the Revolutionary War was fought and here that Thoreau came to “live deliberately” on the shores of Walden Pond. Between the Revolution and the settlement of the little cabin with the bean rows, however, Walden Woods was home to several generations of freed slaves and their children. Living on the fringes of society, they attempted to pursue lives of freedom, promised by the rhetoric of the Revolution and yet withheld by the practice of racism. Thoreau was all but alone in his attempt “to conjure up the former occupants of these woods.” Other than the chapter he devoted to them in Walden, the history of slavery in Concord has been all but forgotten.

In Black Walden: Slavery and Its Aftermath in Concord, Massachusetts, Elise Lemire brings to life the former slaves of Walden Woods and the men and women who held them in bondage during the eighteenth century. After charting the rise of Concord slaveholder John Cuming, Black Walden follows the struggles of Cuming’s slave, Brister, as he attempts to build a life for himself after thirty-five years of enslavement. Brister Freeman, as he came to call himself, and other of the town’s slaves were able to leverage the political tensions that fueled the American Revolution and force their owners into relinquishing them. Once emancipated, however, the former slaves were permitted to squat on only the most remote and infertile places. Walden Woods was one of them. Here, Freeman and his neighbors farmed, spun linen, made baskets, told fortunes, and otherwise tried to survive in spite of poverty and harassment.

With a new preface that reflects on community developments since the hardcover’s publication, Black Walden reminds us that this was a black space before it was an internationally known green space and preserves the legacy of the people who strove against all odds to overcome slavery and segregation.

Elise Lemire is Professor of Literature at Purchase College, State University of New York and author of “Miscegenation”: Making Race in America, also available from the University of Pennsylvania Press.
Heroines and Local Girls
The Transnational Emergence of Women’s Writing in the Long Eighteenth Century
Pamela L. Cheek

“Heroines and Local Girls is indispensable reading for anyone interested in women’s writing and how literature crosses national boundaries.”—Frances Ferguson, University of Chicago

Over the course of the long eighteenth century, a network of some fifty women writers, working in French, English, Dutch, and German, staked out a lasting position in the European literary field. These writers were multilingual and lived for many years outside of their countries of origin, translated and borrowed from each other’s works, attended literary circles and salons, and fashioned a transnational women’s literature characterized by highly recognizable codes. Drawing on a literary geography of national types, women writers across Western Europe read, translated, wrote, and rewrote stories about exceptional young women, literary heroines who transcend the gendered destiny of their distinctive cultural and national contexts. These transcultural heroines struggle against the cultural constraints determining the sexualized fates of local girls.

In Heroines and Local Girls, Pamela L. Cheek explores the rise of women’s writing as a distinct, transnational category in Britain and Europe between 1650 and 1810. Starting with an account of a remarkable tea party that brought together Frances Burney, Sophie von La Roche, and Marie Elisabeth de La Fite in conversation about Stéphanie de Genlis, she excavates a complex community of European and British women authors. In chapters that incorporate history, network theory, and feminist literary history, she examines the century-and-a-half literary lineage connecting Madame de Maintenon to Mary Wollstonecraft, including Charlotte Lennox and Françoise de Graffigny and their radical responses to sexual violence. Neither simply a reaction to, nor collusion with, patriarchal and national literary forms but, rather, both, women’s writing offered an invitation to group membership through a literary project of self-transformation. In so doing, argues Cheek, women’s writing was the first modern literary category to capitalize transnationally on the virtue of identity, anticipating the global literary marketplace’s segmentation of affinity-based reading publics, and continuing to define women’s writing to this day.

Pamela L. Cheek is Associate Professor of French at the University of New Mexico and author of Sexual Antipodes: Enlightenment Globalization and the Placing of Sex.
Peopling the World
Representing Human Mobility from Milton to Malthus
Charlotte Sussman

“Peopling the World is a deeply researched and compelling study of views about population and demographic mobility in the British long eighteenth century, and their expression, contestation, and dissemination in literary texts from the period. Charlotte Sussman makes a persuasive case for emigration as a controversial subject which divided writers, thinkers, and politicians, and which underpinned all the major socioeconomic debates of the day, concerning poverty and wealth, nation and empire, place and belonging.”—Josephine McDonagh, University of Chicago

In John Milton’s Paradise Lost of 1667, Adam and Eve are promised they will produce a “race to fill the world,” a thought that consoles them even after the trauma of the Fall. By 1798, the idea that the world would one day be entirely filled by people had become, in Thomas Malthus’s hands, a nightmarish vision. Charlotte Sussman asks how and why this shift in the value of “peopling the world” took place. How did Britain’s understanding of the value of reproduction, the vacancy of the planet, and the necessity of moving people around to fill its empty spaces change? In Peopling the World, Sussman addresses these questions through readings of texts by Malthus, Milton, Swift, Defoe, Goldsmith, Sir Walter Scott, Mary Shelley, and others, and by placing these authors in the context of debates about scientific innovation, emigration, cultural memory, and colonial settlement.

Sussman argues that a shift in thinking about population and mobility occurred in the third quarter of the eighteenth century. Before that point, both political and literary texts were preoccupied with “useless” populations that could be made useful by being dispersed over Britain’s domestic and colonial territories; after 1760, a concern with the depopulation caused by emigration began to take hold. She explains this shift in terms of the interrelated developments of a labor theory of value, a new idea of national identity after the collapse of Britain’s American empire, and a move from thinking of reproduction as a national resource to thinking of it as an individual choice. She places Malthus at the end of this history because he so decisively moved thinking about population away from a worldview in which there was always more space to be filled and toward the temporal inevitability of the whole world filling up with people.

Charlotte Sussman is Professor of English at Duke University and author of Consuming Anxieties: Consumer Protest, Gender, and British Slavery, 1713–1833, and Eighteenth-Century British Literature, 1660–1789.

Apr 2020 | 304 pages | 6 x 9
ISBN 978-0-8122-5202-6 | Cloth | $69.95
Politics of Temporalization
Medievalism and Orientalism in Nineteenth-Century South America
Nadia R. Altschul

If Spain and Portugal were perceived as backward in the nineteenth century—still tainted, in the minds of European writers and thinkers, by more than a whiff of the medieval and Moorish—Ibero-America lagged even further behind. Originally colonized in the late fifteenth century, Chile, Argentina, and Brazil were characterized by European travelers and South American elites alike as both feudal and oriental, as if they retained an oriental-Moorish character due to the centuries-long presence of Islam in the Iberian Peninsula. So, Nadia R. Altschul observes, the Scottish metropolitan writer Maria Graham (1785–1842) depicted the Chile in which she found herself stranded after the death of her sea captain husband as a premodern, precapitalist, and orientalized place that could only benefit from the free trade imperialism of the British. Domingo F. Sarmiento (1811–1888), the most influential Latin-American writer and statesman of his day, conceived of his own Euro-American creole class as medieval in such works as Civilization and Barbarism: The Life of Juan Facundo Quiroga (1845) and Recollections of a Provincial Past (1850), and wrote of the inherited Moorish character of Spanish America in his 1883 Conflict and Harmony of the Races in America. Moving forward into the first half of the twentieth century, Altschul explores the oriental character that Gilberto Freyre assigned to Portuguese colonization in his The Master and the Slaves (1933), in which he postulated the “Mozarabic” essence of Brazil.

In Politics of Temporalization, Altschul examines the case of South America to ask more broadly what is at stake—what is harmed, what is excused—when the present is temporalized, when elements of “the now” are characterized as belonging to, and consequently imposed upon, a constructed and othered “past.”

Nadia R. Altschul is Senior Lecturer of Hispanic Studies at the University of Glasgow. She is author of Geographies of Philological Knowledge and coeditor of Medievalisms in the Postcolonial World.

Jun 2020 | 288 pages | 6 x 9
ISBN 978-0-8122-5227-9 | Cloth | $79.95
“Fiction Without Humanity is a profound book that tenders as many pleasures as Pope or Swift as it dances between empirical minima (fleas, flies, personal pronouns, unmatched shoes) and concepts and questions that remain urgent today: Just what makes a thing count as human? How does literary form participate in this accounting? What, specifically, does literature do to, with, for us humans? Lynn Festa has written a posthumanist classic—albeit one that returns us to a new and more demanding humanity.”—Jayne Lewis, author of Air’s Appearance: Literary Atmosphere in British Fiction, 1660–1794

Although the Enlightenment is often associated with the emergence of human rights and humanitarian sensibility, “humanity” is an elusive category in the literary, philosophical, scientific, and political writings of the period. Fiction Without Humanity offers a literary history of late seventeenth- and early eighteenth-century efforts to define the human. Focusing on the shifting terms in which human difference from animals, things, and machines was expressed, Lynn Festa argues that writers and artists treated humanity as an indefinite class, which needed to be called into being through literature and the arts.

Drawing on an array of literary, scientific, artistic, and philosophical devices— the riddle, the fable, the microscope, the novel, and trompe l’oeil and still-life painting— Fiction Without Humanity focuses on experiments with the perspectives of nonhuman creatures and inanimate things. Rather than deriving species membership from sympathetic identification or likeness to a fixed template, early Enlightenment writers and artists grounded humanity in the enactment of capacities (reason, speech, educability) that distinguish humans from other creatures, generating a performative model of humanity capacious enough to accommodate broader claims to human rights.

In addressing genres typically excluded from canonical literary histories, Fiction Without Humanity offers an alternative account of the rise of the novel, showing how these early experiments with nonhuman perspectives helped generate novelistic techniques for the representation of consciousness. By placing the novel in a genealogy that embraces paintings, riddles, scientific plates, and fables, Festa shows realism to issue less from mimetic exactitude than from the tailoring of the represented world to a distinctively human point of view.

Lynn Festa is Professor of English at Rutgers University and author of Sentimental Figures of Empire in Eighteenth-Century Britain and France.

2019 | 364 pages | 6 x 9 | 14 color, 11 b/w illus.
ISBN 978-0-8122-5131-9 | Cloth | $69.95
The Language of Fruit
Literature and Horticulture in the Long
Eighteenth Century

Liz Bellamy

“[A] fascinating work of ecocriticism, illustrating how fruit has been meaningful in the English imaginary over time. In richly detailed prose Bellamy provides insights both diachronic and synchronic, tying together the ways that fruit husbandry in general, and particular fruits such as pears, oranges, pineapples, and melons—as represented in works of literature—convey information about the contemporary society of the authors.” —Choice

In The Language of Fruit, Liz Bellamy explores how poets, playwrights, and novelists from the Restoration to the Romantic era represented fruit and fruit trees in a period that saw significant changes in cultivation techniques, the expansion of the range of available fruit varieties, and the transformation of the mechanisms for their exchange and distribution. Although her principal concern is with the representation of fruit within literary texts and genres, she nevertheless grounds her analysis in the consideration of what actually happened in the gardens and orchards of the past.

As Bellamy progresses through sections devoted to specific literary genres, three central “characters” come to the fore: the apple, long a symbol of natural abundance, simplicity, and English integrity; the orange, associated with trade and exchange until its “naturalization” as a British resident; and the pineapple, often figured as a cossetted and exotic child of indulgence epitomizing extravagant luxury. She demonstrates how the portrayal of fruits within literary texts was complicated by symbolic associations derived from biblical and classical traditions, often identifying fruit with female temptation and sexual desire. Looking at seventeenth-century poetry, Restoration drama, eighteenth-century georgic, and the Romantic novel, as well as practical writings on fruit production and husbandry, Bellamy shows the ways in which the meanings and inflections that accumulated around different kinds of fruit related to contemporary concepts of gender, class, and race.

Examining the intersection of literary tradition and horticultural innovation, The Language of Fruit traces how writers from Andrew Marvell to Jane Austen responded to the challenges posed by the evolving social, economic, and symbolic functions of fruit over the long eighteenth century.

Liz Bellamy teaches English at City College Norwich and the Open University.

Penn Studies in Landscape Architecture
2019 | 256 pages | 6 x 9 | 25 illus.
ISBN 978-0-8122-5083-1 | Cloth | $69.95
Wordsworth’s Poetry, 1815–1845

Tim Fulford

“The idea that we might be able to blow the dust of thirty years’ worth of neglected Wordsworth poems and find them wonderful is deeply appealing, and Fulford’s encouragement, along with his diligent readings of several little-known poems . . . is impressive in its endeavor.” —Times Literary Supplement

“Wordsworth’s Poetry, 1815–1845 should be read as an important corrective to our ingrained prejudice against the later poetry. Through its deft combination of historicist critique and laser-sharp formal analysis, the book displays the richness of Wordsworth’s oeuvre while highlighting the meagreness of thought that, all too often, has prevented readers from experiencing the full range of the poet’s accomplishments.” —The Review of English Studies

The later poetry of William Wordsworth, popular in his lifetime and influential on the Victorians, has, with a few exceptions, received little attention from contemporary literary critics. In Wordsworth’s Poetry, 1815–1845, Tim Fulford argues that the later work reveals a mature poet far more varied and surprising than is often acknowledged. Examining the most characteristic poems in their historical contexts, he shows Wordsworth probing the experiences and perspectives of later life and innovating formally and stylistically. He demonstrates how Wordsworth modified his writing in light of conversations with younger poets and learned to acknowledge his debt to women in ways he could not as a young man. The older Wordsworth emerges in Fulford’s depiction as a love poet of companionate tenderness rather than passionate lament. He also appears as a political poet—bitter at capitalist exploitation and at a society in which vanity is rewarded while poverty is blamed. Most notably, he stands out as a history poet more probing and more clear-sighted than any of his time in his understanding of the responsibilities and temptations of all who try to memorialize the past.

Tim Fulford is Professor of English at De Montfort University. He is author of many books, including The Late Poetry of the Lake Poets: Romanticism Revised and Romantic Poetry and Literary Coteries: The Dialect of the Tribe. He is coeditor of Robert Southey: Poetical Works 1811–38 and the online publication The Collected Letters of Robert Southey.

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2019 | 344 pages | 6 x 9
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**Eileen Hunt Botting** is Professor of Political Science at the University of Notre Dame and author of *Wollstonecraft, Mill, and Women’s Human Rights* and *Family Feuds: Wollstonecraft, Burke, and Rousseau on the Transformation of the Family*.

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New in Paperback

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In an exploration of antitheatrical incidents from the seventeenth to the twentieth century, Lisa A. Freeman demonstrates that at the heart of antitheatrical disputes lies a struggle over the character of the body politic that governs a nation and the bodies public that could be said to represent that nation.

**Lisa A. Freeman** is Professor of English at the University of Illinois at Chicago. She is author of *Character’s Theatre: Genre and Identity on the Eighteenth-Century English Stage*, also available from the University of Pennsylvania Press.

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Michael J. Thate is a powerful new intellectual voice capable of transforming our understanding of an exceedingly familiar gospel from the New Testament. His book is an extraordinary achievement that presents us with a compelling rewiring of the historical, textual, and conceptual potential of early Jewish and Christian experience for other canons which also shape us, generally without our realizing it.”—Ward Blanton, University of Kent

If scholars no longer necessarily find the essence and origins of what came to be known as Christianity in the personality of a historical figure known as Jesus of Nazareth, it nevertheless remains the case that the study of early Christianity is dominated by an assumption of the force of Jesus’s personality on divergent communities. In *The Godman and the Sea*, Michael J. Thate shifts the terms of this study by focusing on the Gospel of Mark, which ends when Mary Magdalene, Mary the mother of James, and Salome discover a few days after the crucifixion that Jesus’s tomb has been opened but the corpse is not there. Unlike the other gospels, Mark does not include the resurrection, portraying instead loss, puzzlement, and despair in the face of the empty tomb.

Reading Mark’s Gospel as an exemplary text, Thate examines what he considers to be retellings of other traumatic experiences—the stories of Jesus’s exorcising demons out of a man and into a herd of swine, his stilling of the storm, and his walking on the water. Drawing widely on a diverse set of resources that include the canon of western fiction, classical literature, the psychological study of trauma, phenomenological philosophy, the new materialism, psychoanalytic theory, poststructural philosophy, and Hebrew Bible scholarship, as well as the expected catalog of New Testament tools of biblical criticism in general and Markan scholarship in particular, *The Godman and the Sea* is an experimental reading of the Gospel of Mark and the social force of the sea within its traumatized world. More fundamentally, however, it attempts to position this reading as a story of trauma, ecstasy, and what has become through the ruins of past pain.

Michael J. Thate is Associate Research Scholar at the Center for the Study of Religion, Princeton University.

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Westerfeld examines the ways in which hieroglyphs are deployed in the works of Eusebius and Augustine, to debate biblical chronology; in Greek, Roman, and patristic sources, to claim that hieroglyphs encoded the mysteries of the Egyptian priesthood; and in a polemical sermon by the fifth-century monastic leader Shenoute of Atripe, to argue that hieroglyphs should be destroyed lest they promote a return to idolatry. She argues that, in the absence of any genuine understanding of hieroglyphic writing, late antique Christian authors were able to take this powerful symbol of Egyptian identity and manipulate it to serve their particular theological and ideological ends.

Jennifer Taylor Westerfeld teaches ancient history at the University of Louisville.

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